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NO. 8.

THE ETUDE.

PHILADELPHIA, PA., AUGUST, 1890.

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THEODORE PRESSER,
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Managing Editor, THEODORE PRESSER.

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The management of the journal during the absence of Mr. Preller on his European trip, will be placed in the hands of Charles W. Landon. He has been a regular contributor to *The Etude* for a number of years. He will have exclusive control of the journal for the months of July, August and September. The regular editors will continue their work in the same manner. The contributors and correspondents will, we hope, continue to send in during the summer months matter for the journal.

Mr. Landon's work will be that which has heretofore been done personally by Mr. Preller, viz., the revising and accepting of manuscripts for the journal.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAL, Box 2920, New York City.]

HOME.

MR. AND MRS. WALTER DAMROSCH will sail from England for America August 1st.

MR. CONSTANTINE STERNBERG will settle in Philadelphia and open a new conservatory.

MR. VICTOR HERBERT is the assistant conductor with Mr. Seidl, at Brighton Beach, this season.

The annual examination of the National Conservatory, New York, will take place September 25th.

MR. CARL FAELTER, the pianist, has been appointed Director of the New England Conservatory of Music.

AGNES HUNTINGTON, with her English company, will open an American season of "Paul Jones," at the Tremont Theatre, Boston, on September 20th.

THEODORE THOMAS inaugurated his tenth annual season of midsummernights' concerts, at the Chicago Exposition Building, on July 7th. It will last five weeks.

MME. CAPPIANI'S essay on "Bad Pronunciation and Tremolo of the Voice," read before the N. Y. S. M. T. Association at Saratoga, is a most interesting one, besides being of great practical value. It should be read by all.

NEW YORK CITY will be in the possession of many choral societies next winter, among which will be the New York Chorus Society, formed under Theodore Thomas' direction, now conducted by Mr. Mortimer Wiske.

MADISON Square Garden, New York, the scene of the Strauss concerts until about the middle of September, has obtained its license as a garden cafe and restaurant. A first-class American orchestra and vocalists will succeed the Strauss orchestra.

The annual concert of the Milton College, Milton, Wis., was given on June 25th. Rev. J. H. Wallisch a composer and pianist, who has been made a Doctor of Music by the College, took part in the concert, rendering several of his own compositions.

MR. HERBERT JOHNSON, tenor, is engaged to sing in "Elijah," "Israel in Egypt," and one afternoon concert, at the Worcester, Mass., Musical Festival, to be held September 23d to 27th. Mr. Johnson will make his first appearance in New York city next winter.

CARL WOLFSON, of Chicago, the pianist, is devoting his energies to the formation of a permanent orchestra in that city. He has opened a subscription list for this purpose with the sum of \$1000, and is visiting Europe with the intention of collecting the orchestral members as well as of finding a thorough conductor.

THE STATE NORMAL SCHOOL, Clarion, Pa., held its third annual commencement, at which the musical selections were performed by Prof. A. L. Manchester, musical director, Miss Alice Manchester, the Normal choir and Normal orchestra. At the second annual concert the School was also assisted by Mr. R. H. Zundel, organist. The choir numbers 250 voices.

MR. GEO. H. WILSON, the musical critic of the *Boston Traveler*, has just issued his Musical Year Book of the United States. It offers a summary of all the more important performances and new compositions in this country and Canada. Also the more important American works brought out in Europe during the year, thus commanding itself to all persons interested in the progress of musical affairs.

"OTTO ORA" Gustav Hinrichs' new opera, was given in Philadelphia, for the first time, on July 28th. The music proved extremely attractive throughout, the orchestral work being excellent, and the concerted numbers very effective. Mr. Gustav Hinrichs will conduct, in English, at Hammerstein's Opera House, in Harlem, next winter, the season opening the second week of October. Weber's "Silvana," Bizet's "The Pearl Fishers," and Thomas' "Cæde," are in the repertoire.

FOREIGN.

MME. LEHMANN will sing at the Berlin opera next winter.

LITTLE OTTO HEONER will make his first appearance at Berlin in October.

VERDI'S "Otello" has been performed in a Swedish version at Stockholm.

MME. HELEN HOYKIRK has been playing at a Richter concert, London, England.

RUBINSTEIN is engaged in the composition of a new grand opera: "The Unfortunate."

MME. MALLINGER has accepted the post of chief vocal teacher at the Prague Conservatory.

ROBERT FRANZ, the song composer, celebrated his seventy-fifth birthday anniversary not long ago.

MME. MALDEN sang the part of "Venus" in Tannhäuser for the first time, at Dresden, and created a sensation.

The Singerbund Festival to be held at Vienna in August, will gather together 900 singing societies, numbering 12,000 singers.

LOUIS MESSARD, a French musical critic and the author of an interesting essay on Robert Schumann, died recently at Grenoble, aged sixty-four.

ERNEST REYER, the composer of "Salarombo," has written a new music-dramatic work, entitled "Omphala," and Edward Lalò's new opera is called "The Sorceress."

LEOPOLD GONDOWSKY, who appeared in New York a few years ago, has now become Saint Saëns' pupil, and gave a successful recital at Steinway Hall, London, Eng., not long ago.

MARSCHNER's opera, "The Vampyre," and Mme. Ingéborg von Bonsart's opera, "Hirne," are to be included in the repertory of the Berlin opera next fall. Also the "Ring des Nibelungen."

It is said that Mme. Materna contemplates retiring from the operatic stage at the end of this year, with only an occasional appearance in such Wagnerian roles that others are unable or unwilling to fill.

Two recently discovered sacred compositions by Franz Schubert have been performed at the Eisenach general artists' convention. They are a "Tantum Ergo" and an "Offertory," for chorus and orchestra.

WEIER'S statue, in his native city, Eutin, was solemnly unveiled on July 1st. His mass in E flat performed in the morning, and a festive concert, devoted exclusively to his works in the evening, marked the day.

MME. ALBANI, with Mme. Patey and the tenor Lloyd, sang in Mendelssohn's "St. Paul," at the Crystal Palace, London. There was a chorus and orchestra of 300, and a special chorus of 500 boys, all under Mr. Mann's direction.

BACH'S "St. Matthew" Passion Music, and Handel's "Macbeth" are comparative novelties to a Paris audience, and will both be given by the newly-founded society, "Grandes Auditions de France," in Paris, at their next performances.

At the last Henschel concert in London, on July 14th, Mr. Edward Lloyd sang Lohengrin's "Farewell to the Swan"; Mr. Max Henrich took part in the selection from the "Meistersinger," and the Beethoven "Ninth Symphony" closed the season.

THE EMPEROR OF GERMANY has presented to the "Beethoven House," at Bonn, the four ear trumpets made by Maelzel for the master in 1814. They still bear the silk ribbon used by Beethoven to fasten them with. The Emperor has also donated to the Dresden Conservatory of Music a copy of the compositions of Frederick the Great. Only one hundred copies of these works have been printed.

MR. PAUL GOFFPERT, a well known German composer, and one of Liszt's pupils, has just completed an opera entitled "Sarastro," to be produced at Mozart's centenary commemoration next year. This work is a continuation of the subject of "Magic Flute." Goethe once wrote a libretto to a second part of "Die Zauberflöte," and it was set to music by Peter von Winter, but did not achieve a success. It remains to be seen whether the Lisztian school will accomplish a better result.

RANDOM NOTES.

VACATION TIME. But the journalist never sees it. From month to month, from year to year, he "goes on forever." Whether he is in a musical mood or not he must say something about music if he is fortunate enough to be a correspondent of a journal of music. The music teacher has gone to the seashore (or the summer school), and the concert halls have been closed all these summer weeks. Piano students are playing overtures to "Poet and Peasant," and organists have moved down stairs, where they can more appropriately play the "Gospel Hymns." Drowsily linger the summer days, while everybody is having a "rest," save the poor literary hack, who alone in the world must have his beef steak in August as well as October. Since he may write, he must also think, and here are some of his summer meditations:—

THE OMNISCIENT MUSICIAN.—Whenever one gets into a cynical mood, if he is slightly acquainted with the affairs of this world, he is likely to turn his thoughts to the musical profession. No equal number of human beings offer such an enticing subject for the consideration of the evil-minded. It makes conscientious people a little uncomfortable to find themselves very uncharitable toward the members of any other profession; but they feel as if it were impossible to be too severe in judging musicians. If there is any real ground for such severity of judgment the profession is in a bad way, not to say contemptible; if the critics are unjust, then it behooves us to set the self-constituted judges right. One thing is certain; these critics are making themselves exceedingly disagreeable. Either the musical profession is very contemptible, or there is a great and growing disposition among cultured people to lie about us.

One favorite phrase in polite circles is "the omniscient musician," with a sneer and a smile men say, "now if we only had the opinion of the omniscient musician, we might consider that mystery solved." It is cruel, abominably cruel, to twit us on our proverbial ignorance after such a fashion. What if we are innocent of Latin, and afraid of Greek, and perfectly indifferent to science, surely we do know something about the use of the fingers. And we can read music, which is quite an accomplishment; and some of us understand harmony and counterpoint. What if we are miserable public speakers; we know how to be eccentric at the proper time (which requires more of genius). What if our essays are puerile and our conversation childish; we know how to play Chopin in such pathetic fashion as to make the school-girls cry—and it is doubtful if Secretary Blaine himself could do that. Don't call us ignorant. Don't be sarcastic. We really have a wisdom that is all our own.

THE PIANIST.—The writer was recently praising a certain pianist, and suddenly discovered that he was in the midst of just such an unearthly mob of cynics. The writer said, "I have great admiration for Mr. B., he is the ideal pianist." There was a moment's quiet, as if each one was interested in the statement and only restrained, out of delicacy, from asking numerous questions. Finally some of the questions came. A lawyer gently asked: "Is he like all the rest, in his general wisdom about the management of business affairs?" The writer had never heard of his qualities as a business manager, and could hardly see what relation that had to his merit as a pianist. A university professor asked: "May I inquire what college he graduated from; you probably know that most musicians are men of culture?" This confounded the house, as it was not spoken rudely, but in a very gentlemanly tone. The writer replied with much indignation that it was a decided mistake to suppose that all "culture" was monopolized by college men. Be it said to their credit, they were readily convinced by the writer's pungent arguments, and answered in a chorus, "why, of course, you are exactly right. Even John Sullivan is a man of 'culture'; and the pianist is confessedly in advance of him. It requires no little skill and application to acquire such control of the fingers. And some players are very emotional—which argues a kind of culture." Then an Episcopal minister in a halting voice inquired: "Does this pianist live with his

wife?" But fortunately for the editor the conversation occurred in New England. In the midst of the ensuing merriment a lady friend, who was about to purchase a new piano asked: "What piano manufacturer does he represent?" Others proposed such trivial subjects as "self-conceit," "jealousy," and "Lager Beer," none of which had any bearing on the main proposition.

CONCLUSION.—The conclusion of the whole matter is this: College people, church people, and other aristocrats are not capable of appreciating a musician when they see him. They judge everything by the purely intellectual or moral side, and do not comprehend the undignified nature of the nicest training of the digital muscles and artistic excellence. Let them go. We have succeeded in getting on without them—we can continue to thrive in spite of them. Only let us have their patronage, and we care little for their opinions.

There are people who have confidence in the profession, or, if that is putting the matter strongly, they have implicit confidence in certain members of the profession. There are many such. They believe everything their favorite "professor" says, every anecdote he relates, and every statement he makes about music and musicians. Their "professors" have performed "wonderful feats" and achieved "remarkable success." They have "genius" of a high order and are in every way interesting." These real friends of the profession are a great credit to musicians, for they are mostly ladies. And ladies, of course, have the true artistic instinct.

E. E. ATREY.

[For THE ETUDE.]

NOTES TO PUPILS.

MUSIC AS AN EMOTIONAL EXPRESSION.

In London a short time ago Archdeacon Sinclair gave many interesting ideas regarding "Music as an Expression of the Emotions." We give the following extracts from his lecture:—

Musick lent itself naturally to the expression of terror. The emotion of terror originated in the apprehension of coming evil; its characteristics were a peculiar form of pain and misery closely related to agitation and excitement, the production of the latter active and mainly energetic, the exercise of a certain amount of repulsion in the mind. Schubert's setting of the "Ed King" and some of the choruses in Spohr's "Last Judgment" were fine examples of the power possessed by music to portray varying phases of terror. Music, however, had its widest sphere in the tender emotions, but it was here that it ran its greatest danger. So strongly was this felt by Plato that he forbade the teaching of all music that was not of a martial character or stimulating to courage and vigor; and there was undoubtedly a great moral responsibility on composers on account of their wonderful powers of rousing our passions, stimulating our desires, or filling us with ravishing feelings of delicious but languid sentiment. One whole school of music, the Italian, had degenerated into exactly the condition Plato had dreaded. It was not to be supposed, therefore, that the healthy common sense of the English character had gradually ceased to feel interest in this mass of artificial sentimentalism, and that the taste for the more robust and intellectual music of Germany had taken its place. The wild and romantic field of courtship, the love of the month, for which said the definition of the word woman, music became expressive in an infinite degree. The lecturer said he did not merely refer to the almost endless number of love songs—still less to those products of second and third-rate composers whose productions seemed alike devoid of meaning, force, and moral fibre—but to the fact that no series of exquisite paintings or productions of other arts could approach the delicious dreamland of the symphony and the sonata in power of expressing the pure, unearthly, idyllic devotional feeling of him or her who was possessed by a noble and genuine admiration. All phases of this passion found a ready utterance in music, from the highest joy to the deepest desolation. Among emotions of tenderness were the benevolent affections, such as sympathy and the like, but this class of feelings bordered more on the intellectual. They represented emotion already passing into thought, and therefore were not capable of being so fully expressed by music, which in such instances required the help of words. When words and music were happily combined there was absolutely no feeling in the mind which could not be reproduced by them, with probably greater vitality and completeness than the original idea itself. It was only necessary, for instance, to mention such exquisite settings as "Grief for Sin" and "Break and Die, Thon Dearest Heart" in Bach's Passion Music, to prove the capability of music to express sorrow.

WHAT SHALL WE PLAY?

PART I.

BY EDWARD LEXTER PERRY.

ALLOW me to establish, as my first seemingly self-evident proposition, that we shall play what we can.

In the consideration of most important questions, the element of possibility is necessarily assumed to be an indispensable condition, upon which to base a decision. Who would be irrational enough to suggest, as the solution of any practical problem, a plan which all could see at a glance to be utterly impracticable? What mother, however brainless and incompetent, however harassed and distracted by fretful children with the old, unanswered question of childhood, "what shall we play?" would think of proposing jumping to the moon as a feasible pastime? Yet in musical study this leap to the lunar orb is being calmly advised every day, on all sides of us, not merely by incompetent country bunglers in the profession of musical pedagogy, but by many presumably well-trained teachers, of good standing in our large centres, who should, apparently do not, know better; and hundreds of ignorant but aspiring novices are constantly attempting it, complacently or desperately, according to temperament; only saved from despair at their ignominious failure, by their inability to realize its completeness. Like the Irishman's turtle, that "ought to be dead entirely, sure, but wasn't sensible of it."

I maintain that three-fourths of all the piano music played, or rather attempted, in this country to-day, by amateurs, and by many professionals as well, is far too difficult. I do not mean intrinsically so, of course, but too difficult for those attempting it. Players who might give a musical and enjoyable interpretation of selections mechanically within their scope, when asked to play for others, seem irresistibly impelled to choose some work which, while in itself a masterpiece, may be, is far beyond their powers. The invariable, inevitable result must be to bring composition and player to grief, and to distress or disgust the audience. I honestly believe that this mania for difficulty in music, especially piano music, among players themselves has done more to render the piano an unpopular concert instrument than all other causes combined. The much-abused, long-suffering general public may not always be able nicely to discriminate between the relative merits of composition and performer, so as to tell precisely where and what the defects are; but it intuitively feels a deficiency, an inadequacy somewhere. It fails to be impressed, to be interested; is bored instead, and usually has the frankness as well as the perfect right, to say so.

What earnest teacher has not shared with the writer experiences like the following? A young lady of good family, good intelligence, and fine natural ability, applies for lessons. She has studied for years with various more or less well-known professors, has been through all the études extant, from Czerny to Chopin; has taken all the best Beethoven sonatas, all the *chefs-d'œuvre* of the modern romantic school; in brief, she has been literally stuffed with the solid cream of piano literature, unsifted with notes, till her musical digestion is ruined, her taste well-nigh destroyed, her executive capacity undermined and crumbling to pieces. For her life she cannot play eight measures consecutively of any single simple composition creditably. Her tone is dry, feeble, characterless; her technique indistinct, slipshod, unreliable; her style a mixture of about equal parts of sentimental drawl, spasmodic frenzy and general incoherence. She knows the names, but not the meaning, of such terms as phrasing, tone coloring, interpretation; and succeeds only, as one of our Boston critics aptly expresses it, in "striking with admirable distinctness the first and last note of every difficult passage." Of course she has no idea how atrociously she butchers the beautiful creations of the great tone-poets which fall into her hands; yet she has a vague, uneasy sense that somehow her playing is not what it should be, which destroys her confidence, keeps her nervous and self-conscious. Vainly the teacher suggests one thing after another as advisable for study. All are too familiar, or too easy, in spite of the fact that all

are equally and utterly beyond her power to render in an intelligent manner. Week after week he labors to secure something like steady, satisfactory progress for this feeble flutterer, who cannot fly, yet will not walk; till finally he welcomes with a sigh of relief the matrimonial quietus, which puts an end to her music altogether, and to his futile efforts in behalf of a pupil who is personally most agreeable, and musically most talented, and who under proper conditions, might have made a fine performer.

What was the difficulty? Simply that she has been wrestling all her life with giants, with no judicious instructor or trusted friend to tell her that she ought to begin with antagonists of her own size; till the habit of discouragement, of inevitable and utter defeat, has become chronic, and she has ceased to be self-critical, from sheer uselessness and hopelessness. Like a rider who has been repeatedly thrown, she has learned to fear rather than to command.

This may be thought an exaggerated example, or only to be found among pupils of some egregious charlatan, but I assure the reader that it is not three months since an advanced and really talented pupil of a prominent professor came to the writer for advice. She had been studying all winter the A minor concerto, by Schumann, and the Wagner-Liszt Tannhäuser March; could not by any miracle have played either of them passably, should not have been allowed to think of them for three years to come, yet had absolutely nothing else, no matter how simple, that she could play well, though a school position, which she was anxious to secure, depended upon her making a creditable public appearance at once.

Another recent case in point, is that of a flourishing suburban teacher, who boasted that a pupil of his, nineteen years of age, who had two hours daily for practice, and that in the evening after a day's work, had just finished and dropped Schumann's études symphoniques, after only two weeks of study.

The manifold pernicious effects of such a course are scarcely to be computed. The player is forced into habits of carelessness, inaccuracy and general unintelligibility, which, once acquired, is well-nigh impossible to eradicate. Intellectual grasp and technical control are alike unattainable. The performance is of necessity blurred, unmusical, meaningless; and the average listener, finding nothing comprehensible, still less enjoyable, in such conditions, is quick to conclude that the piano is a cold, dry, uninteresting instrument, fit only to mark the rhythm of a dance. The poor piano, from the most capable and versatile of solo instruments, is degraded into a mere puppet-board for the exhibition, in tragic farces, of the mutilated caricatures of great thoughts and emotions.

But the student naturally asks, "how shall I know what works are beyond me, living far from any musical centre, with no great artists as models, and no fixed standards to judge from? If my teacher gives me Liszt's Rhapsodies, and declares that I play well, what other guide have I?" None, the more is the pity, except that same good common sense which you apply to other matters, but which so many people allow to remain utterly dormant the moment any form of music is in question.

You can at least notice in THE ETUDE, the programmes being given throughout the country by leading artists; and if you find that you are allowed to study and play the same great compositions which form the *tours de force* of their répertoires, be sure that you are on the wrong track. You are perfectly safe in assuming that your few terms, or even years, of desultory study have not fitted you to grapple successfully with the Titans which tax to the utmost the disciplined powers, and experience in attack, of veteran professionals, who have been all their lives in the field. Not even if you are the pupil of Professor Prestissimo, who agrees to teach the piano in twelve lessons.

What would you think of a primary school scholar, just able to get creditably through with a lesson in the First Reader, who should be set to interpret Shakespeare for a company of adults? Or of a young Miss, with just

skill enough to paint daisies on a tea-set, which were not recognizable without a label, who should undertake to cover a thirty-two foot canvas with a grand historic or battle piece of tinseltoretarian magnitude? You would not need to witness the effort, or even to be a judge at all, to know that it must be an utter farce, without even the doubtful merit of being funny.

In like manner, when you are told that a girl of eleven, who has studied the piano for two years, is playing Chopin's "Ballade" in A flat, the same good common sense should inform you that one of two things must be true: either that she is an extremely precious, phenomenally endowed genius, a second Mozart, with decided modern improvements, or that her teacher is a fool. And in most instances you are pretty safe in assuming that the latter is most probably the case, as foals are more plentiful than phenomena in the musical world.

As regards your own study, any piece is too difficult which you cannot play straight through without breaks or stumbling, with not more than one false note to the page at a fair tempo, and with some little attention to tone-quality and phrasing, after three to four weeks of careful practice. You have then, of course, in reality only made a beginning. Between that standard and a fine artistic interpretation there is a great gulf fixed. Still it is a safe idea to start with. Every one can tell for himself, if he will, whether or not he hits the right notes, and, with the aid of a metronome, whether or not he keeps the time approximately; and these two elements must be presupposed, before interpretation can be even attempted.

Be content to set yourself a moderate, possible task. It is wiser, in playing for others, to select something in which the technical requirements are easily met, leaving a surplus of attention and vitality free for the more important and exacting portion of the work. It is better to bring up one little pearl in safety from moderate depths, than to try the deep-sea plunge at the outset, for the lost Spanish treasure, and be crushed beneath the weight of waters.

There is another error as frequently made, and almost as fatal, as the selection of too difficult works. It is the attempt to carry too large a *répertoire*. The rage for quantity is in some measure taking the place of that for mere speed and brilliancy, and it is a form of virtuosity scarcely, if any, better. The one makes its chief demand upon the fingers, the other upon the memory. The ever new programmes and interminable series of recitals, announced by the leaders in the profession, are a constant spur to the ambition of younger and weaker men, to react more and more in this wrong direction, that is after quantity, rather than quality, and the effect on the public is precisely the reverse of that desired or intended.

The writer was discussing Chopin's compositions, not long ago, with a lady of fine intelligence and musical ability, but who had enjoyed limited advantages, and who said she did not enjoy or understand the works of this composer. When asked if she had heard many of them well given, she replied, "O yes, nearly all of them. Professor — gave sixteen Chopin recitals last winter, which I attended." Her failure to derive pleasure or profit was, of course, explained. The pianist does not live, never did live, who could give sixteen consecutive recitals, and present any considerable number of the compositions in any but a mutilated and unintelligible manner. And the mere fact that any man would attempt it, is in itself evidence sufficient that he is incapable of appreciating the real beauty and meaning, and the real demands upon the player, inherent in the works he undertakes. The greatest, even approximately successful feat in this line which the world ever witnessed, was the series of seven recitals, all long, heavy programmes, embracing well-nigh the whole range of piano literature, recently given by Rubinstein in the leading European cities. And that was the supreme effort and achievement of mature life, the crowning success of the greatest living pianist, of a consummate genius, supplemented by the experience and training of forty years of professional work.

And it has been well authenticated, from many reliable sources, that even his matchless powers were not quite equal to the complete fulfilment of so gigantic a task:

It may well befit smaller men to cultivate and display in their public efforts that always ornamental, and not seldom useful virtue, modesty. The honest recognition of one's own limitations is the first, and to many the hardest step toward overcoming them.

It was not by playing everything which has been written, but by doing a few things faultlessly, that Edwin Booth, Joe Jefferson, and Modjeska attained their historic celebrity, and that all the great musical reputations have been gained. Kullak used to say, "It is infinitely better, from every standpoint, to play with one piece, than to play at a score."

WORTH REPEATING.

[Under this Department will appear articles that have been in print, but are worthy of a repetition. We will be pleased to receive contributions from our readers, from resources outside of the back numbers of THE ETUDE.]

The value of good musical literature cannot be overestimated; every teacher should endeavor to have a good fund of knowledge as to the best writers and their works, and seek to stimulate in the minds of pupils a thirst for knowledge of the history of music and musicians. Whenever they are studying the works of great masters (and they should study no other), everything relating to his life and works, so far as published, should be read. The better a man's character is understood the more interesting and the more easily understood will his music be. Some teachers have been known to keep a large library expressly for the purpose of circulating among their pupils. This is highly commendable, and it is hardly necessary to say that such teachers exert a wide influence; although every teacher cannot do as much as this, all may do something—at least read enough themselves to be able to recommend proper books for others to read. However, every student should own, at least, a few books of references—such as dictionaries of music and musicians, of which there are several, and especially a good dictionary of musical terms. More than the terms used to indicate *tempo* and the various expressions might as well not be used, as far as many pupils are concerned, and every such teacher has very limited knowledge of them. There are nine little handbooks published for just such persons, and every one should possess one. One of the greatest uses in the world is performed by those who write good books. What is the good of struggling along for years trying to discover what has already been discovered and placed upon record for you? Get a catalogue and select a list, and buy one each month, or as often as convenient, and in a few years a good stock of knowledge will be the result.—*The Leader.*

TESTIMONIALS.

Your book, entitled "Musical Mosaics," is rightly named. It is what it claims to be, well classified collection of the best thoughts of matured musical minds. I never miss an opportunity of calling the attention of musical friends, and especially of students, to "Musical Mosaics," believing they will nowhere else find so much food in such compact and inexpensive form. The book should be in the hands of every music student.

Delaware, Ohio. S. H. BLAKESLEE.

Director O. W. Conservatory.

I consider the recent works published by Mr. Theodore Presser pedagogical masterpieces, and all good music teachers and those who desire to become such, ought to be grateful to him for such books as Krause's Measure and Rhythm (in which syncopation, that stumbling-block for young teachers, is treated in a wonderfully systematic and exhaustive, and yet very simple manner). The School of Four-Hand Playing, a truly fine selection, and above all, Mathews' Twenty Lessons to a Beginner. This must be recommended to all young piano teachers as the method of methods. It declares war against the old "go as you please" ways of teaching by applying the "natural method" to piano teaching. But before applying it, one must make himself thoroughly familiar with it. And the result will then be unconditional success. Of course, I have introduced this work in my musical department, and I shall recommend it to all my former graduates who are teaching, the best piano instructor. E. M. GOLDKREIC, Director of the Musical Department of Stephens Female College.

Were parents more enlightened as to the needs of thorough musical practice, the instruction of children would be begun at an early age, and instead of selecting a bungling ignoramus as a teacher, they would select a conscientious, experienced leader, capable of directing the important first steps of young music students toward sure and rational art progress.—*The Muse.*

LETTERS TO TEACHERS.

Will you please answer the following questions, through the *ETUDE* or by letter.

Ques.—1. Is it necessary to teach a pupil to lift the fingers from the knuckle joint in learning to play the organ? As organ music should he decidedly legato, I should think the fingers ought to remain on the keys.

2. What piano studies do you consider the best to use for pupils in the 3d or 4th grade? Is Czerny out of date? Will you kindly give a list of piano pieces suitable for pupils somewhat advanced—perhaps in the 4th grade. J. T.

Ans.—1. It helps to individualize the action of the fingers to raise them preparatory to striking the keys, in the organ as well as in the piano. Strictly speaking, the fingers ought not to be raised in playing the organ, only sufficiently to permit the key to repeat the tone. An organ touch is a pressure touch, and not a striking.

2. One of the best sets of piano studies for pupils in the third or fourth grades is Loeschhorn's Opus 66. The first book may be used in the third grade, by giving the studies in smaller portions, but the second book is decidedly fourth grade. Czerny is rather out of date, because he has regard to a system of finger practice which has gone out of use, and has too little regard to phrasing and differential touch.

The list of pieces will presently appear in connection with the course of studies advertised some months ago in this periodical. The dactylion has been discussed in another department of the *ETUDE*. I make very little use myself of the mechanical appliances for improving the touch; perhaps not enough use. In general I think that the musical sense is so much neglected that it is better to address oneself to that mainly. Finger work as such, is easily gained, but tineful and expressive playing depends upon other considerations. W. S. B. M.

Ques.—Will you please help me, through the *ETUDE*? I am often puzzled to know the difference between slurs and phrase marks. Can you give some rule that will help me to distinguish them?

In No. 12 of Duvernoy's 15 Studies for the Piano, Op. 120, are the lines over the groups of four notes to indicate that the hand is to be raised after each group?

In the Chopin Valse, Op. 34, No. 2, in the part very near the close which is marked "Piviro," are the chords in the right hand tied or slurred? J. H.

Ans.— Strictly speaking, all slurs are phrase marks, or would be if they were correctly applied. But as a matter of fact, all our piano music is full of slurs which mean nothing, but have been added by the printer or engraver, or perhaps put on by the composer in a negligent moment, simply because he happened to think at the last minute that they would improve the appearance of the page. I have several times attempted to formulate a rule on this subject in these pages. Namely, that slurs which correspond with the rhythmic division of groups of equal notes, are commonly conventional merely, and have no value as marks of expression. When a slur covers a rhythmic group, beginning on an accented tone and ending on an unaccented tone, it is almost invariably to be entirely disregarded in playing. Even carefully written studies, like those of Loeschhorn, are disfigured by marks of this kind. In the third study of Opus 66, there are groups of four with slurs over them. The runs are to be played legato entirely, and not divided into groups. When the slur passes across from one group to the next, as from the second tone of a group of four to the first tone of the next following group it is generally a real mark of punctuation, and the tones should be separated accordingly. No rule can be given which fully meets the case. If I were to cite hundreds of examples, it might well enough happen that the next question would present a case where exactly such groups were intended to be separated. One must judge from the nature of the passage. Where there is a settled rhythmic figure of the phrase, it will help the reader to be sure. Where continuous runs are intended, then the player must disregard these conventional marks. The elements of judgment must not be omitted.

I have not the pieces at hand which you mention, but from my recollection should say that the slurs you mention must not be regarded. I am very sorry not to be able to give you a better explanation. W. S. B. M.

I cannot tell how much pleasure I take in the *ETUDE*, and what a help it is to me in teaching, I think it is a boon to the music teacher.

1. In Rubinstein, op. 22, No. 10, the piece is called *Kamennoi Ostrov*. Now please tell me how this is pronounced, and what it means?

2. In Boieldieu's *Kalf von Bagdad*, what is the meaning of the name and how is it pronounced?

3. In Beethoven Op. 18 is there any story represented by it? I mean how is it played understandingly?

4. What is the proper way of pronouncing Paderewski? O. Y. B.

1. Kam'-en-noi ös'-trow is a watering place near St. Petersburg, where Rubinstein is in the habit of spending his summers.

2. Kä'-lif of Bag-dad is the name of an opera; the Kä-lif is a Mohammedan ruler, or Prince.

3. Beethoven's Sonata Pathétique has no formal story that I know of. Any fanciful writer could make one up at a few moments' notice, and invest it with a great deal of ready-made probability. It is played understandingly whenever the music is correctly given as to its tones, movement, and the expression indicated and implied in it.

4. Pad'er-ew-ski is a fine pianist. M.

As a subscriber to your very valuable monthly, the *ETUDE*, I take the liberty to address you desiring information. I have been a teacher of music for twenty years, but have as yet failed to find satisfactory instruction for children from the ages of seven and upward. I noticed Mathews' book advertised but think it too severe a course for my use, as my little pupils will not submit to a technical course or much application. The gift of memorizing is, I think, attained only by a few, and I have never required this. I notice this is a special feature in Mathews'. E. H. D.

I hope you will give my little Twenty Lessons a fair trial, and then tell me your conclusion regarding it. You are entirely mistaken in regard to the memorizing adding to the burden of learning to play. It lightens it. Ask yourself for a minute what would be the condition of a school where nothing was memorized, and where all intellectual effort was carefully avoided. It is a common but great error to suppose that intellectual effort is a burden. On the contrary, nothing makes life more enjoyable, and nothing leaves a better farewell impression upon the whole system than an honest effort to think. Thinkers live longer and preserve their faculties longer in old age than those who avoid using the brains for fear of exhausting them prematurely. The claim I make for the system is distinctly this: That not only are better results secured by it than by the usual method, but that the study is more pleasurable to the pupil. Moreover, the art of memorizing music is attained by all who learn to think music. Any one who can memorize two stanzas of "Mary Had a Little Lamb" can memorize an easy music-piece. M.

MUSICAL THINKING AND DOING.

BY HERVE D. WILKINS.

An essay read at the N. Y. State Music Teachers' Association, at Saratoga, June 24th, 1890.

ONE of the most important and interesting matters connected with the teaching and practice of music as an art, is the question, "How shall we train the mind to think music?" The mind of a musician ought to be trained to carry on a train of musical thought as logically and as completely as one thinks on a literary composition. In order to do this we have to deal with tones which in all their relations must be carried in the mind while, according to circumstances and the need of the moment, we may either sing or play or compose them. In order to acquire this faculty and perfect the power of thinking music, Mr. Mathews, in the *ETUDE*, advises a correspondence to sing to sing the different intervals by ear. Mr. Mathews at the recent meeting of the National Association expounded, in the course of his address, his method of instructing a class to sing at sight by means of a system of intervals, thus learning to recognize a major or minor third, a perfect fourth, or any given interval, and so going on step by step through the composition to be read. Mr. Holt, then Superintendent of Musical Instruction in the public schools of Boston, some years since wrote several articles on this subject in the *Century Magazine*, then published by the Scribner, in which he advocated the transposing system, and Mr. Theo. Thomas wrote an article in opposition to Mr. Holt's method, in which he advocated what may be called the instrumental system, a code of intervals borrowed from the piano keyboard.

Within the last five years we have made much research in this field. Some valuable works on tonality have been published, and last, but not by any means least, the Tonic sol-faists have been busily at work in their efforts to promote a system of musical thinking.

In this essay I wish to present as well as I can the case of the movable do-ists.

In order to learn to think music, it is necessary to have a foundation for our system, a starting point from which we can make surveys into the realm of tones, a key by which we can solve any page of music which may be brought before us. That starting point is the major scale, and we find that the order of the tones seems, like an axiom or a rule of logic, to be a law of the mind. In order to teach this scale, we do not find it necessary to give any artificial attributes to the various tones, as do the tonic sol-fa-ists. We need not designate one tone as the calm tone, the restless tone, the cheerful tone, etc. Any person of musical aptitude can sing the scale readily, and those the least endowed musically can learn it by precept and example.

A study of the contents of the major scale is most interesting. Here we have the major and minor seconds, the major and minor thirds, the perfect and sharp fourths, the perfect and imperfect fifths, the major and minor sixths and sevenths, precisely as needed in musical composition. Any one who has mastered the major scale enough to think or to sing all the skips in it, can sing any of these intervals, and can do so more intelligently from his consciousness of the tonality to which they belong. For example, take the minor sixth c, A flat. In the key of A flat, or its relative minor, these tones would be 3, 8, or mi, do. In the key of D flat, or in B flat minor, they would be 7, 5, or si, sol. In the key of E flat, or in C minor, they would be la, fa, and in each of these cases these tones would have a different effect, as he harmonized differently and have a different leading, so that to learn to sing or think such an interval by itself, aside from the tonality, gives but a partial, or meagre, or even a mistaken idea of its meaning, although its identity as a minor sixth remains the same in all these cases.

The movable do system, as heretofore taught by a few teachers, has been largely misunderstood, and has been overdriven and handicapped by an effort to give a different name to every note of the chromatic scale. How it has been misunderstood is illustrated by the unchallenged assertion of an essayist at one of the meetings of the National Association, in which it was maintained that the movable do system involves 14 transpositions of the scale. In reality it requires but six, or at most seven, if the scale starting on c be regarded as a transposition. One who learns to read in the key of E learns at the same time to read in E flat. One reads in A or in A flat with the equal consciousness that the do lies in that letter, although one finds by experience that the tendencies of each of those two keys are different.

Regarding the overloading of the movable do system by accessory syllables, I think they should all be discarded, for this reason: It is impracticable to call an altered interval by a new name when it may merely mean a change of the tonality. For example, if in the key of C I meet with the notes c, b flat, a flat, e flat, they are not chromatic at all, and may he read as mi, re, do, sol, in the key of A flat, la, si, sol, fa, do, in the key of E flat, or as si, la, sol, re, in the key of D flat, and similarly for all possible changes of the scale.

The number of chromatic notes used in any music is much smaller than we are apt to imagine, and we can think or sing do sharp, re flat or sharp, mi flat, fa sharp, sol sharp, la flat, in all, seven chromatic notes without any alteration of the syllables whatever, sol flat and la sharp being most rarely used. Another fault of the movable do-ists is their failure to follow out the system and their attempt to solve a passage without referring to the proper tonality.

To sum up this portion of our subject, we maintain that any passage of any composer, not excepting Wagner or his like, can be solved and thoroughly comprehended by the movable do system. It is no short cut to a thorough knowledge, but its continued study enables the mind to solve melodies, comprehend harmonies, to transpose at sight upon an instrument, and to enjoy the mental study of music in a thousand ways which are closed to that singer who depends upon his piano for learning a tune, that instrumentalist who cannot read music mentally at all, but must always try it in order to "see his way." The great advantage of the tonic sol-fa-ists is the learned strings (and very good ones) of an artificial notation, one which helps him learn melodic successions, but does not give him a comprehensive idea of the interrelations of tonalities. But the door of music stands wide open to the tonic sol-fa-ist. He has only yet to learn to coordinate his knowledge of music with its expression in ordinary musical notation.

It is quite the fashion to speak of modern tonality as something quite different from that of half a century ago, and to assume therefrom that new methods are necessary in the study of modern music. Yet by a critical inspection of the scores of modern composers, we soon learn that what is apparently new, unprecedented

and intricate, is but the natural outcome of the new relations of different tonalities which the restless human mind is continually seeking. Where the ancient composer confined the expression of his thought to one key and its nearest relatives the Dominant, Sub-dominant and their relative minors, the modern composer roams at will through the whole realm of tones, seeking a wider and more varied expression for musical thought, the logical connection of ideas being often maintained by the use of rhythmic figures and characteristic motifs and melodies, than by the traditional relations of chords and keys.

Some examination papers which we all have seen, emanating from the American College of Music, bear the subject of modulation by referring to the chord of the diminished seventh. There is certainly one and perhaps more works on Harmony which enlarge upon this subject of modulation, but if we examine master works, we shall find that no device for modulation is used so little as the chord of the diminished seventh, and it is the most unsatisfactory device possible for modulation, for the reason that it leaves the tonality for a moment in doubt, or effaces the sense of tonality altogether, whereas the right and satisfactory way to modulate is to go step by step from one key to another until the goal is reached, and such is the close relation of tonalities that any modulation may be made in four moves, counting the starting key as one.

In order to solve the problems presented in modern music, it is very useful to analyze the scale with reference to the various keys contained in it. The chords on the first, fifth and fourth degrees of the major scales are major, and those on the sixth, third and second are minor; digressions into any of the keys indicated by these chords may be made at will, so that not only these keys, but all the chords which precede them, are included in the analysis. It takes but little of this sort of analysis to perceive that keys considered formerly as remote from each other are quite closely related and that diatonically, and modern music shows us that, as in all other departments of human research, such as chemistry for instance, new relations are continually being discovered and new combinations are being made and thus new forms are being produced. So in music, out of the same old tone material new and richer forms are fashioned by the restless and inventive mind of genius. And as at any moment of a composition there can prevail but one tonality at a time, however much we may wander from the central or starting tonality, the movable-do system furnishes a complete guide to the comprehension of all music, vocal and instrumental, as far as the tone is concerned.

[CONTINUED IN SEPTEMBER ISSUE.]

NEW PUBLICATIONS.

SACRED SONGS. By J. B. Campbell.

1. Blessed is He.
2. Show Us Thy Mercy.
3. Come Unto Me.

The first test of a good song is that the music shall intensify the feeling expressed in the words. Measured by this standard, it cannot be said that Mr. Campbell's work is preeminently successful. Rightly understood, the sacred words of these songs have much more depth of feeling and more emotional force than I have been able to discern in the music. Mr. Campbell's work is, however, well done from the technical side, and is good, flowing and melodious, and will commend itself to the great majority of church singers, who are not overburdened with profound religious feeling and gladly welcome whatever is sweetly tuneful and singable, whether it is deeply expressive or not. And most congregations sympathize with the singers in this, so that these pieces will doubtless prove widely acceptable.

[Orders filled at THE ERUDIS Office.]

J. C. F.

Music should strike fire from a man's soul; mere sentiment will only do for women.—Beethoven.

WANTED.—A position as Teacher of Piano and Class Vocal Sight Reading. Graduate of leading Conservatory. Tonic Sol-fa a specialty. Several years of experience in teaching expert. Calvinistic Graduate of college. Best of references.

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Questions and Answers.

To F. A. K.—You ask if in singing hymns one should be guided by the varying impulses of the words or should sing in strict time. I should say neither. When one undertakes to be guided by words but at once opens a mighty sluice-gate for irregularity, whim and contention, for what one will consider a correct expression of the words, another will consider sheer nonsense. A hymn is a very simple composition as to its form, melodic outline, and usually as to its harmonization; indeed, the hymn as we know it, is only a degenerate form of the German chorale, which is the most perfect expression of the simply sublime known to musical art. In the chorale the whole mass of the congregation, men and women, sing the melody, thus making it in broad, heavy tones at the distance of an octave; and against this mighty wave, this immense Gulf-stream of human feeling, setting straight toward the throne of God, the organ places the involved and noble harmonies. Such church music is the most perfect expression of the earthly ideal of the heavenly choir that I know anything about, but our Protestant hymns, though many of them excellent, at least the old time hymns were excellent (our modern ones are the quintessence of the namby-pamby, sugar-water sickness); our Protestant hymns are something like that. They are supposed to be sung by a large number of persons not highly cultivated in music, hence the rhythm must be simple and steady, but it is a mistake to make them mechanical. Usually at the end of each line, as in Old Hundred, it is marked that we should pause, and very few congregations do the Old Hundred correctly, because they do not, at the end of the line, make a long pause, then take a leisurely breath and resume. In playing the organ, in one of our Cincinnati churches, I did this, and was accused of hesitating and forgetting the music, simply because the blockheads knew nothing and were unwilling to be taught. I do not approve of much sentimental shading in hymns, though, occasionally when the sentiment very obviously calls for it, it is well to sing one stanza softly and another loudly, as, for instance, in the familiar hymn, "My faith looks up to Thee," the latter part may be thus contrasted.

Ques. 2.—In counting eighth notes is it advisable to make pupils count "one, and, two, and," and in a dotted eighth and sixteenth to count "one, and, the two?"

Ans.—No, indeed, I would never employ nor tolerate any such ridiculous, mechanical, corn-husking method of getting out the notes. A pupil must begin to learn from the first to divide time into two, three, four equal parts, and unless this instinct can be developed, a person can never become a musician. All rhythmical ideas develop from two roots, namely, the idea of two and the idea of three, but we generally speak of the three numbers, two, three and four, as being racial; six, eight, nine, twelve and higher numbers are mere combinations of these, and the pupil's mind must be taught very early the fundamental arithmetic of music, to think quickly all possible combinations and lengths of tones. Teach them to count "one, two," or "one, two, three," or "one, two, three, four;" higher than this I never go. If a measure is very slow, and there are many notes, I require them to count either not the quarters in four-four time, but the eighths, making thus eight counts, or, what is still better, to count each number twice, one, one; two, two; three, three; four, four; but, as soon as possible, get rid even of this mechanical crutch, and learn to feel exactly whether they are in time. I do not allow very much counting aloud, either in the pupil or the teacher—just enough to make them know what measures are and how the beats are called. But better than any such counting is the use for a short period each day of the metronome. I do not allow the metronome to be used long enough to produce any deadening in the ear, or any stalification of the rhythmical sense, which very soon comes about when the click becomes incessant, especially if it is hard, loud, and disagreeable. It is a merciful law of nature that we soon become insensible to pain. Require your students to play a few measures against the metronome exactly: at first they will be embarrassed by it, just as people are by crutches—they will complain

that the thing "puts them out" of time, that is to say it simply reveals to them that they are out of time. Do not, however, allow them habitually to practice with it, but after playing, at the furthest, ten minutes, then require them to do the same thing with equal regularity, keeping the beat imaginary and absolutely in the mind.

J. S. V. C.

Please answer through the ERUDIS the following questions:

1. Why does a piece written in a minor key end with a major chord?

2. Should chords be played from the wrist, forearm, or shoulder?

A. D.

1. Only ancient pieces, of the time of Bach or before, if written in a minor key, ended in the major. This was because the minor chord was recognized as expressive of incompleteness, want of repose, appealing quality. Only the major chord represents repose.

2. Yes. That is to say, any one of these methods, according to circumstances, and several varieties of finger touch besides, are used in playing chords.

Light repeated chords are played from the hand (wrist). Heavy chords with a melodic upper voice, or a melodic voice anywhere in them, are played with more or less arm touch, in connection with the fingers. Soft singing chords with an arm touch, very gentle, the wrist relaxed, and so on. No formulated rule can be given (in the present state of my knowledge at least). It all depends upon the kind and amount of effect desired. Obtain the effect by whatever means you can do so most easily. It will then be right. But be sure that you really have the best possible effect, or the effect intended by the music. The player is supposed to possess inner illumination of a musical kind, enabling him to discern musical good from evil.

M.

1. Can you recommend a work upon musical composers suitable for children?

2. Are the embellishments of Bach music very important with our modern improvements in pianos? Are they not more of an aggravation than anything else?

3. Are there any magazines published especially for organists. Would not the ERUDIS do well to write something for that class of musicians? Will you suggest some pieces for the organ which contain flowing sustained chords. I am very tired of music in which the composer constantly strains to imitate Bach.

L. D. R.

1. See above.

2. Many of the embellishments in the Bach music are merely the mannerisms of his day, and are not essential to the music, in fact are detrimental to it. This is especially true of the pianoforte music. But a student will omit these embellishments at his peril. If he does it with taste, it will be well; if without good reason, he will merely make his composer ridiculous. W. S. B. M.

I have been a reader of THE ERUDIS for two years now, and it has been a wonderful help to me. I now come to you for some advice, for the first time; not that I have not needed it before, but I find my questions answered before I write; other teachers having the same trouble, write you before I do. I want some musical literature for some of my younger pupils to read and do not know what to select that would interest them as well as instruct them the most.

Perhaps some other teachers can help me, by telling me what they use.

X. Z.

The desire for well-written works on music suitable for the young, is one of the most pleasing features of the present state of musical cultivation, since it indicates that teachers are endeavoring to start their young pupils upon the road toward an intelligent musicianship. There are three little books published by Lee & Shepard, I think, called "Tone Masters," which in part answer your purpose. Then there is one called "Youthful Days of Mozart," and Mrs. Lilly has lately been preparing certain works of this kind. You might do much by having a club of your younger pupils to meet regularly, devoting several meetings to one composer. You could read, or have them read, short and interesting extracts from the existing biographies—episodes or stories of the composer, then have a few pupils prepared to play extracts from the composer's works.

The suggestion that other teachers who have measurably solved this problem in their own work, report their method here, is a good one, and the question is hereby declared to be open for general discussion.

M.

GENIUS.—CHAPTER II.—BY KARL MERZ.—Concluded.

this reason they shrink from pain. When suffering awaits them, they seem to be unable to reason themselves into a brave endurance of the same. Thus Peele is believed to have died because he was unable to bear an operation which a less sensitive man might readily have endured. Yet, while we must record a Demosthenes who deserted his colors, and excused himself by saying that "He who turns and runs away may live to fight another day," we might also give many instances of heroic bravery exhibited by men of genius.

The sensitiveness of men of genius, especially of musicians, is proverbial. Artists, actors, orators, painters, poets, are almost morbidly sensitive to public criticism. Approval is of more value to them than money, for if they fail in their mental efforts they fail in everything; hence, they are often troubled with fear when stepping before the public. Thus, it is said of Cicero that he had a bad night before his great speech at Murena. Plutarch says that Cicero not only lacked courage in arms, but also in his efforts at speaking. He began timidly, in many cases never ceasing to tremble, even when he came thoroughly into the current of his speeches. But then there are many guilty of the same weakness, whom no one would suspect of genius. It may well be said that many artists and authors suffered death, almost, because of unjust criticism. Schiller said that no genius comes to a good end, by which he means that men of great mental gifts usually suffer much. Was not Homer a beggar, and Torrence a slave? Was not Tasso poor, and did not Cervantes die of hunger? Bacon led a life of distress; Spencer died in want, and Mozart had not enough to prevent his being buried in a pauper's grave. Yes, often the grim messenger of death takes away our great men early, for it is said that he loves a shining mark.

It is a common belief that Genius works best in youth. A distinguished physician says that the period from thirty to forty is the golden period for brain-labor, while that from forty to sixty calls the silver period. There are, however, many instances on record, where great works were accomplished by men of advanced years. While Mozart, Raphael, Schubert and others produced their great works in youth, while some of the world's great generals had built up and destroyed empires before they were much advanced in years, we must not lose sight of the fact that Homer produced his best works in old age; Xenophon wrote when ninety-two years old; Æschylus wrote his greatest works three years before his death, when he was sixty-six years of age; Sophocles wrote his "*Oedipus*" in his ninety-sixth year; Phidias produced great works in his seventy-sixth year; Michael Angelo painted his celebrated "*Judgment*" between his sixtieth and sixty-seventh years; Gluck wrote his "*Iphigenia*" in his sixty-fifth year; Haydn wrote the "*Creation*" in his sixty-third, and Goethe produced his "*Faust*" in the fifty-seventh year of his life. But these are illustrations enough.

Artists must picture and express passions, and in order to do this effectively they must have felt those passions. Thus it happens often that their nervous systems suffer, and in order to build up the wasting powers they will resort to stimulating drink. I do not believe, however, in the theory advanced by some, that men work best under the influence of strong drink. There may be those who are so accustomed to the use of wine, that their minds cannot work without the aid of stimulants, a condition in which our celebrated Webster is said

to have been. Let me say most emphatically that if drunkards rise to eminence, they do so in spite of their habits, not because of them. It is an error to teach that the moral law is not as binding upon great men, as it is upon lesser mortals.

As heavenly bodies have their satellites, so men of genius have theirs. These hang on the outskirts of intellectual circles, and being unable to enter their magic bounds, they imitate those within, and as a rule they imitate their vices first. Let us cover the frailties of our great men with the mantle of charity, remembering, that the greater the power of perception of wrong, the greater is its sting.

Those whom we admire we also imagine as perfect in form. Men of genius, however, often were insignificant in their appearance, yes, many were deformed, or suffered from maladies. Milton, Homer, Bach and Händel were blind, Beethoven was deaf, Weber and Byron both suffered from physical deformities. These sufferers were often extremely sensitive about their ailments, yet when touched by the warmth of humor they sometimes made fun of each other's weaknesses. Talleyrand was lame, Madame de Staél was cross-eyed. Said the latter, on one occasion, "Monsieur, how is that poor leg of yours," to which the statesman sarcastically replied: "Crooked as you see it." Who can imagine a Hamibal, an Alexander, an Achilles or a Hector as small, yet many geniuses were very frail in form. Voltaire was puny, Pope was small, Tom Moore was likewise, Milton was only of moderate size, Napoleon was not commanding in person, Wagner did not reach much over five feet.

While the mind of Genius is quick to work, it often needs peculiar surroundings, in order that it may become active. Spontini the composer preferred to work in a dark room; Cimarosa preferred noise around him, when he wrote; Haydn always put on the ring Frederick the Great gave him, before he went to his desk, and when his ideas ceased to flow, he resorted to his rosary. Mozart wrote down many ideas while playing billiards. Beethoven communed much with nature; he moved frequently, believing at one time that he could write best on the north side of the street, and then preferring the south side. Mendelssohn, the refined, stimulated his mind by walking in gardens, as if he gathered his ideas from flowers. It is said of Halevy that he was partial to the sound of boiling water. Verdi reads Ossian's poems and then writes, while Wagner dressed himself in the costumes of the characters of which he was writing. But enough.

Kant, the great German philosopher, said that just as the powers of genius display themselves differently in individuals, so they differ among nations. Thus the Germans strike the root, Italians the crown of the tree, the Frenchman the blossom and the Englishman the fruit. The greater the degree of culture of a people, the greater also is the number of geniuses which that people produces; the greater however the love for financial and mercantile speculation, the smaller will be the number of geniuses.

Some men of genius have been great in more than one art or science. Thus, Michael Angelo was a painter, an architect, and a musician. It was he who made those beautiful bronze doors, of which it is said, that they are grand enough to be the gates of Heaven. By the side of him stands Leonardo Da Vinci, the

EDITORIAL NOTES.

When musical people more generally read the better class of educational journals of music, they will be too well informed to become the dupes of poor teaching.

In "Music Teaching," by Mrs. Curwin, will be found some food for thought. Her ideas of ear training and time development will, if followed, lead our teachers into better work. We have some conservatories in this country that make it a specialty to teach the art of teaching music. See school advertisements in another column.

Mr. Herve D. Wilkins is a clear writer, and in his paper before the New York State Music Teachers' Association he gives a lucid exposition of a much neglected truth. Musical thinking is a leading idea with the most progressive teachers. Mr. Wilkins has succeeded in putting his ideas in an eminently practical form. Both pupils and teachers will find this paper helpful.

Mr. Edward Baxter Perry, in his article, "What Shall We Play?" points out a most common and fatal mistake; but like a model critic, he shows the remedy. Mr. Perry is a teacher of broad experience, and knows what he says to be a lamentable truth. Young teachers are not the only ones who make the mistake that Mr. Perry strikes at so fearlessly, a mistake that is well nigh as universal as fatal.

When playing four-hand pieces, do not criticize the other performer, but if a mistake has been made, pleasantly try the passage over again. If the piece is difficult for you, number every five or ten measures, so you can begin again at any desired place.

If there are places where one performer is directed to rest two, six, or more measures, count the measures in place of the first count; for three time, as "one, two, three; two, two, three; three, two, three; four, two, three," etc.

There is an important truth in the quotation below. To delicate and sensitively cultivated ears these forced tones are as unpleasant as false notes, and there is less excuse for them. Pupils as well as artists constantly err in quality of tone. A loose arm, wrist and hand is the remedy.

"His fault is that in the *fortissimo* passages he hits too hard. It is impossible to get more than a certain amount of musical sound out of the piano; it only emits harsh and agonized shrieks if smitten with violence."

Our English cousins in the profession are highly wrought up by the fingering question. Certain of their leading music publishers have adopted the continental fingering. This raises a protest from one conservative teacher, as follows:—

It is a fact that those members of the musical profession who desire to adopt the so-called "continental" system of fingering are in a very great minority. The movement really has its origin among the music publishers; and I have now before me a plain avowal of two well-known firms that they are adopting the "continental" system of fingering because foreign countries insist upon it. Systems and theories (the publishers!) suffer considerable loss thereby. But this is not a sufficient reason why the majority of the English musical profession should have thrown upon them *non-sensical* systems—a system which they dislike; and which, moreover, it has been sought to advance by arguments of the

most inconclusive and illogical description. For the sake of uniformity I would willingly sacrifice my preference for the system to which I have all my life been accustomed, providing, of course, something as good were offered as a substitute. But that is not the case; and, until we drop the use of the word "thumb," our present method of fingering is more reasonable, rational, and correct than that which is sought to force upon us. During my experience of upward of twenty-five years as master of music I have tried a single piece with the foreign fingering, and do I intend to do so. Let those who think with me on the subject act in a similar manner, and the attempt will speedily fall to the ground. PIANO.

The Philadelphia Tonic Sol-fa Summer Institute was established in 1887, for the training of students and teachers in the tonic sol-fa method, by Mr. D. Batcheller. It has been prospered beyond the hopes of its friends, large and earnest classes being present each year. Its corps of teachers are of the best. As students reach the established standard they pass the examinations and receive the various certificates and diplomas. This institute is admirably conducted, having a staff of eight teachers. It gives eight half hours a day, so arranged that the students are changed from one teacher to another, thus learning all that is best from the many teachers.

Better, in digging for a spring, strike a living spring than pour water in a hollow place.

Let the child of affliction take comfort in finding one like himself who, in spite of all the impediments of nature, yet did all that lay in his power to obtain admittance into the ranks of worthy artists and men.—Beethoven.

architect, the sculptor, the painter, the musician, the poet, the scientist, and the mathematician. Such geniuses, however, are, among the world's gifted men, what the Kohinoor is among diamonds.

It has been asserted that the powers of genius are the product of circumstances; others claim that they are the product of education. There would not be a Napoleon in history if the French Revolution had not broken out. What would our Grant, and Sherman, and Lincoln have been without the civil war? Let us, however, bear in mind, that men are made for occasions, not occasions for men. When great works are to be done, God also provides the men to do them. Yet there are many instances on record, where men assumed their God-appointed duties with hesitating steps and fainting hearts. Schopenhauer says that Genius comes at irregular times, and follows his own course, like a comet, yet he always comes when needed, and he always finds the path of his career unobstructed. Henry Giles says that Genius is always born in the right age of history, the proper spot on earth waits for him and receives him. For all, it is at least reasonable to believe, that throughout history many great minds failed to shine, just as there are many diamonds which have not yet been found, and never will come to light.

But is genius the product of education? Geniuses are as rare as are the high peaks in mountainous countries; there are few of them. It is the secret desire of all men, more or less, to have their names inscribed on history's page. If genius, then, is attainable by education, why have so few secured the coveted prize? If genius can be produced by education, then education has indeed failed most effectively. "Good will and earnest determination are of great aid in matters of morals, and in study," says a philosopher, but in art pursuits, the *will* itself is helpless. When speaking of the lives of our intellectual princes, they are described to us as having been thoughtless, lazy boys, who regarded but little their teachers' instructions. They had, however, a capacity for work, and if they failed to apply themselves, the fault usually lay with the teacher and his system, and not with the boy and his powers. The fact that these boys became men of fame has produced the impression that Genius does *not* work, that he need not labor like other men. This is a false notion. Men of genius always were hard workers; they are not only profound thinkers, but quite frequently they are excellent scholars; they are, as a rule, hard students—but after their own methods and with their own purposes. When old enough, they defy the yoke of tutelage and walk out boldly into paths of their own. Who would assert that a Shakespeare, a Milton, a Raphael, a Michael Angelo, a Dante, a Goethe, a Schiller, a Beethoven, a Mozart, a Luther, a Napoleon, a Bismarck, a Franklin, a Webster, a Clay, and many others, were made in the school-room what they finally proved to be. From whom did these men obtain their superior powers? Where did they light the torches which have burned throughout centuries? They were illuminated by the spark divine which comes only from the fire divine. Genius is a gift which is laid by the side of the little babe, and whosoever has not received it at his birth, need never expect to receive it in later years, no matter how superior his educational advantages may be. Genius is a gift, education and learning are acquirements, and it will be easily proven that the inborn qualities are stronger than those that are acquired.

When viewing the highest mountains of the earth or when diving down into the lowest mines, when exploring the ice-bound regions of the North Pole, or when wandering through the woods and along the immense rivers of the hot zones with their variety of scenery and wild animals, when measuring the Falls of Niagara, or when viewing Vesuvius in convulsive action, one may well cry out in the Bible language, "Great and marvelous are Thy works, oh Lord God Almighty." But there is something far greater than these wonders of nature, and that is the mind of man. Though electricity travels quickly, there is something that

travels quicker, and that is human thought. How sad it is that while men climb the highest mountains, while they dive into seas and rivers, while they spend years in the ice-bound regions of the North, or waste away under the tropic sun of the South, and all this for the sake of scientific investigation, they do so little to fathom their own hearts or to study their own minds. Truly did Pope say: "Know Thyself; the proper study for mankind is man." Though the mountains and the seas are great, the one shall tumble in, and the other shall dry up, but your souls and mine shall live forever. Oh blessed immortality, in which we

PUBLISHER'S NOTES.

TO SUBSCRIBERS.

There are a few business matters which the publisher of *The Etude* wishes to have clearly understood by the subscribers:

1st. It is expected that the subscription to the paper be paid in advance.

2d. A notice is sent to each subscriber, when the paid-up subscription ends, to the effect that the next year's subscription is due, but that an explicit notice must be sent to the publisher if the paper is to be stopped, otherwise it will be sent right along for a stated time and collections made, like any ordinary bill.

3d. This course is sustained by the courts, and all arrears to *The Etude* go through the regular processes of collection adopted by all commercial houses. The annoyance both to the subscriber and the collector of arrears creates ill-feeling at times. We most earnestly urge every one to renew in advance, or as soon after as possible, or advise the publisher at once to stop the journal.

4th. With this issue every subscriber whose subscription is back more than one month will receive a blank, which will show exactly how the subscription stands. Send this blank to me with \$1.50, and the whole matter is settled for another year.

There has been such a demand for Mr. A. W. Borg's sparkling operetta, "Mrs. Speaker," that the supply temporarily ran out. We have now copies from Novello & Co. One of the attractions of the work is that it lies within the compass of amateurs, and can be given without any stage-setting.

Our stock of desirable music is larger than ever. Mr. Presser, while in Europe, personally selected large quantities especially to meet the wants of his customers. Send in your orders early, before the stock is reduced.

One of the annoying difficulties in a teacher's work is selecting music. It is anything but easy to find exactly the right pieces for the needs of the individual pupil. The programmes that we publish are a help that our readers appreciate, and so is the descriptive catalogue sent out upon application from this office; but the best

Swift says: "When a genius appears, you may know him by this sign, that generally the dunces are in a confederacy against him." "If you have the power of genius," says Jean Jacques Rousseau, "you will know genius; if you have it not, you will never know it. Does a grand piece of music cause the tears to flow? Does it cause your nerves to vibrate? If so, you have a spark of genius; but," adds the philosopher, "if you remain cold, do not even inquire about the workings of genius." Be careful, however, that you are not deceived by the false article. There were false prophets, and there are false geniuses. Such men, of course, must assume and imitate the eccentricities of genius in order to appear like it; for the power of thought and the flight of imagination of men of genius no one can assume or imitate. The donkey may put on the lion's skin, yet when he opens his mouth we all will know him to be a donkey. A great Grecian philosopher, who was remarkable for the negligence of his dress, met a young seeker of fame with a robe full of holes. The philosopher stepped up to him and reprovingly said: "Friend, out of the holes of your cloak looks your vanity." Be not deceived by the holes in men's clothes; do not judge by outward signs. As iron is drawn toward the magnet, so will you feel the power of Genius when you come in contact with it, be it through his works or through personal intercourse. Says Bulwer: "Fine natures are like fine poems; a glance at the first two lines suffices for a guess into the beauty that waits for you, if you read on."

An old legend says, that while the gods were distributing the possessions of this earth, giving to the king the throne, to the merchant the seas, to the soldier the weapons, to the priests the temple, to the hunter the woods, to the farmer the soil, etc., Genius was out wandering, dreaming, and feasting his eyes on the beauties of nature. When at last he came in, everything had been given away, and there was nothing left for him. But the gods took pity on him, and in order to compensate him for his losses, they bade him welcome upon Parnassus Hill, whenever he desired to come, and gave him the freedom to go in and out among the gods.

The light of genius is given to but few, so that it may shine all the brighter on the road of human progress. According to physicians, talent is often inherited, but genius is rarely ever transmitted to posterity. It is a gift, not an inheritance. Men may be their fathers' sons, or their sons' fathers, but seldom are father and son alike famous. If genius is a gift, has not the giver the right to bestow it upon whomsoever he chooses? And thus we find that the poor lad Burns has the gift bestowed upon him, by the side of the sons of kings and lords. Genius is, by birth, the true nobleman of the human family. Neither cross nor stars can increase his dignity. Putting a ribbon or an order on his breast is as ridiculous as it would be to daub colors on the face of a statue, or to hang a cloak on a finely cut piece of marble. Being thus highly favored, his powers for good or evil are so much the greater, and so likewise is his responsibility.

Though we may not be geniuses we are nevertheless the fellow-beings of these great men, and this thought should inspire us. Let us study their lives and their works, for by communing with them, we become more and more like unto them. Who can sum up all the good that has been done throughout the world and throughout all ages, by the works of men of genius, by art and literature?

shall be near the great geniuses that ever lived on earth, when we shall comprehend the mysterious connection between mind and matter, when we shall forever be near the source of love and light, and all that is good and beautiful, when we shall be near the great Genius above, whose works here seem so grand and beautiful. Are there any who seek an additional evidence of the existence of a God? Let Genius, let the mind of man be this evidence, for God did not manifest himself half so well in the greatest mountain or the mightiest seas of the globe, as he manifested himself in the creation of the genius of man.

(THE XXI.)

help of all is the new music in each number of *The Etude*. We hope our teachers look this over carefully to see if it adapted to the needs of their work.

The egotist is seldom capable of giving efficient instruction; that lies in the nature of the thing. Even a child will soon perceive whether the teacher has a sole interest in himself and his own aims in view. The former bears good fruits, the latter very doubtful ones. I will say nothing about the standpoint of those egotistical teachers whose first aim is to bring themselves into prominence and who, at the same time, are perhaps travelling public performers and composers. They are, it may be, chiefly occupied with double and triple fugues (the more inverted, the more learned), and they consider this knowledge the only correct musical foundation. While pursuing their fruitless piano lessons, which are quite foreign to their customary train of thought, they regard their occupation only as a means to obtain the money of gullible parents. You may try such agreeable personages for yourself: I could wish you no greater punishment.—Wieck.

CONCERT PROGRAMMES.

Recital by pupils of S. N. Thacher.

Hart, Lange; Jessamine, Lichner; Mignonette, Lichner; Camp of the Gypsies, Behr; An Alexis, Beyer; Little Wanderer, Lange; Martha, Beyer; Germania; Waltzes 8 Hands, Fowler; Danse Ecosse, Baker; Tendresse, Pacher; Semiramis, 4 Hands, Rossini; Malenliebe, Oesterl.; Nocturne, Leyendecker; Home Sweet Home, 2 Pianos, Kinkel; The Merry Birds, Hone; Oberon, 8 Hands, Schmidt; Grand Valse Brillante, Chopin; Lucretia Borgia, Beyer; Moonlight Sonata, Beethoven.

Recital given by the pupils of the College of Music, Kansas City, Mo., W. V. Jones, Director.

Sonatina, F major, allegro assai, Rondo, Beethoven; Nocturne, Op. 9, No. 2, E flat major, Chopin; Polonaise, Op. 27, No. 2, Weber; Weber's Rondo, perpetual movement, arranged for left hand, Brahms; March a la Turque (Beethoven); Rubinstein; Sonata (Moonlight), C minor, Op. 27, No. 2, Beethoven; Wedding March, Op. 19, Grieg; Rigoletto, Liszt; Sonata, Violin and piano, Op. No. 5, Beethoven.

Blue Mountain Female College Graduating Recital.

Medley, arranged by F. D. Baars; Rhapsodie Hongroise, No. 6, Liszt; Tannhauser (Prelude), Wagner; Paul; Sonata, Op. 27, No. 2 (Moonlight), Beethoven; Polonaise (A flat), Chopin; Protests; Norris; Valse, Op. 42, Chopin; Overture (Mid-summer Night's Dream), Mendelssohn; Barber de Seville (Potpourri), Rossini; Smith; Sonata, Op. 13 (Pathetique), Beethoven; Concerto (B flat), Rondo, 2 Pianos, Beethoven; Martha (Potpourri), Flotow.

Bloomington Conservatory of Music, Mr. O. R. Skinner, Director.

Mendelssohn, Wedding March; Meyer-Helmdanz, Margarete; Weber, Polacca Brillante; (a) Lang, Violin, Flower Song; (b) Weiss, Carnival de Venise; Smith, O, that we two were Maying; Chopin, Ballade in G minor; DeBériot, Seventh Air with Variations; Watson, Thy Sentinel am I; (a) Mendelssohn, Violin, Fruehlingssiede; (b) Weiss, Fantaisie No. 4, Op. 43; Weber, Concerto-tuck, Op. 79.

Recitals by Pupils of W. V. Abell, Stonewall Jackson Institute, Abingdon, Va.

Six Variations, Beethoven; Gavotte, F sharp minor, John Orth; Air and Variation (Harmonious Blacksmith); Hendel; Songs Nos. 16 and 27 (Funeral March), Mendelssohn; Valse No. 2, Godard; Invitation to the Dance, Weber; Serenade, Moszkowski; Cachouche, Raaff.

Schumann: Faschingsgeschwank ans Wien, Op. 26 (Allegro, Romanze und Scherzino), Traumerei und Romane, Abegg.

Chopin: Nocturne, Op. No. 2, Fantaisie-Imromptu, Op. 65, Ballade, Op. 47.

Liszt: Soiree de Vienne, No. 6, Consolation, No. 2, Wedding March and Dance of the Elfs.

Mennetto, Schnbert; Fantaisie, Ravina; Bolero, Ravina; Mennetto, Padewerski; Calvary, Rodney; Hexentanz, McDowell; Die Lorelei, Perry; Valse Caprice, Wienawski.

Music Department Kansas Wesleyan University, Salina, Kan.

Polonaise Brilliant (four hands), Low; Nabuccodonosor, Verdi-Beyer; The Clang of the Wooden Shoe, Molloy; Edolian Whispers, Anchester; Fantaisie, Brillante, DeFaust, Alard; Study, Op. 46, No. 28, Heller; Angels Serenade, Braga; Sonata Pathetique, Op. 13, Beethoven; Air Vaire, Rode.

Drew Ladies' Seminar, Musical Department, Lyman F. Brown, Director.

Prelude and Fugue in C minor, well tempered clavichord, No. 2, Bach; Sonate Appassionata, Op. 57. I. Allegro assai, II. Andante con moto. III. Allegro ma non troppo, Beethoven; Impromptu in A flat, Op. 29, Chopin; Romance, Op. 28, No. 2, Schumann; (a) Anita's Dance; (b) In the halls of the mountain king, Op. 46, Nos. 3 and 4, Grieg; Berceuse, Op. 57, Chopin.

Macom Conservatory of Music.

Overture, Tannhauser, Wagner; O Mio Fernando (Favorita), Donizetti; Reconciliation, Leoncavallo; Polonaise Militaire, Chopin; Stato Polka, Mulder; Bartók's Erzsébet, (Hungarian), Tokai; Concert Etude, "If I Were a Bird I'd Fly to Thee," Henselt; Norwegian Wedding Marche, Greig; Three Wishes, Pinsius; La Sera (Evening), Lucantonio; The River and the Rose, Roekel.

Knox Conservatory of Music. Graduating Recital.

Romanza from Concerto in d minor, Mozart; (a) Gonville, Richter; (b) Rondo Capriccio, Leybach; (c) Mazurka Caprice, Perry; Serenade, for string quartet, Haydn; Sonata No. 5, Piano and violin, first movement, Beethoven; Rondo, for two pianos, Duvernoy.

Baylor College, Musical Department, Geo. H. Rowe, Director.

Valse Impromptu (8 hands), Raff-Herbert; Fugue in Eb Major, Bach; Slumber Song, Op. 124, Schumann; Polonaise in Eb Major, Op. 22, Chopin; Rhapsodie Hongroise, No. 9, Liszt; Sonata (Moonlight), Fantasy, Beethoven; Fastasia et Sonate in C Minor, Mozart; Einzug der Gaste (two pianos), Wagner.

Pupils' Recital, Miss L. R. Church, Parkersburg, West Virginia.

Valse, L. Streabog; Canon, K. M. Kunz; Study No. 11, Child's Piano School, R. Wohlfahrt; Study, R. Wohlfahrt; Premiere Lecons, Op. 117, No. 11, C. Grillett; First Violet, F. Behr; In Spring, J. Low; Canon, K. M. Kunz; Study, Child's Piano School, H. Wohlfahrt; A Merry German, Carl Engel; "In Spring," Birds are Nests, H. Wohlfahrt; Measures Elementary Instruction, T. Kullak; Canon, K. M. Kunz; Study, No. 16, First Exercises, L. Kohler; Canon, K. M. Kunz Galop, Album for Beginners, F. Baumfelder; Duet, Foundation Studies, S. A. Emery; Canon, K. M. Kunz; Galop, Album for Beginners, F. Baumfelder; Sonatina in F, Opus 150, No. 1, H. Maylahn; Canon, K. M. Kunz; Study, The Alphabet "E," LeConpey; Study, School of Embellishments, Second Vol., Lebert and Stark; Little Swiss Scene, F. Burgmuller; Study No. 4, F. Wieck; New Note Book, Op. 107, Nos. 1, 2, Carl Reinecke; Study F. Minor, J. B. Kramer; Sonatina, Op. 150, No. 3, H. Maylahn; Sonatina, Op. 31, Carl Reinecke; Sonatina, Opus 66, Carl Reinecke; Rondo, H. Lichner; Sonatina in F, No. 2, L. von Beethoven; Sonatina, Op. 150, No. 3, H. Maylahn; "Grateful Tasks," Op. 102, C. Grillett; Sonatina, Opus 127, No. 3, Carl Reinecke; Sonatina, Opus 66, No. 3, H. Lichner; Rondo in D, Wolfgang A. Mozart; Galop, L. Streabog; Variations, Beethoven; Children's Symphony, H. Schulz-Beutten; (a) Allegro, (b) March, (c) Allegro Scherzando.

A LESSON ON "LA SCINTILLATA,"

(Grand Valse Brillante)

COMPOSED BY LOUIS A. GAERTNER.

It will be observed that the following lesson and analysis deals with permanent principles rather than just how this particular piece is to be played. Therefore, what is given here can be applied to all other music. This is the true way of teaching. This piece, "La Scintillata," is a good one for concert and public use, as well as a brilliant piece for the parlor.

The introduction, of 15 measures, is to be played with the indicated expression; bring out a climax at the end of each ascending run. In the chords in measures 3, 4, 7, 8 and 9, the alto and tenor are to be brought out clearly, while the upper and lower E flat are to be subdued. The chords in the 14th and 15th measures are to be struck with a closing hand touch; the fingers are loosely shut up into a fist, striking the keys as they close in toward the palm, with some help from the wrist and arm; however, the high F of the run, in measure 17, needs to be well accented, and so does the E flat at the end of the run, because the listener must know where a run begins and ends, or else it will be nothing but a meaningless noise.

The Syncopation of measure 21 must be especially accentuated, for Syncopations are a rhythmic dissonance, and like a harmonic dissonance, they must receive a marked accent.

The chords of this Period need to be played with a loose wrist, and the climax chords may have the help of the arm, but surely keep both arm and wrist loose and non-resisting. These climax chords are in measures 19, 21, 25 and 31.

When the trend of a passage is upward, as from measures 27 to 31, it must be Crescendoed.

In measure 31 and 32 the L. H. chords must be well emphasized.

In measure 39 the bass is to Crescendo to the A flat of the next measure, and also, retard a very little on the two or three last notes.

At measure 40 a new melody begins.

Measures 50 and 58 have notes of a longer duration, and for this reason they are to be brought out with the more power.

Another rule is illustrated at measures 55 and 57 which is: reiterations are to be Crescendoed, unless otherwise directed. This applies to Motives or Figures as well as to a repetition of the same tones.

From measures 82 to 89, the player is to listen to the effect of the L. H.

The trill at measure 90 needs to be graded evenly, especially the Diminuendo part of it, for this is where pupils usually fail in trilling.

Measures 92 to 123 need careful analysis in order to play them with the correct effect.

The tenor of measures 92-93 gives out a motive or asks a question that is answered by measures 93-94 and so on throughout this part of the piece. And here is an application of the rule about reiterations. But in this particular instance the L. H. has the principal melody. Measures 116 to 121 illustrate another principle in expression; which is, chromatic harmonies must be especially emphasized.

Measures 124 and 126 are alike in form and therefore to be Crescendoed, and the same in measures 128 and 129. This is another instance of reiteration.

Measure 138 is a cadenza, and of course not to be played in strict time. Here the general principle of Crescendo on an ascending run and Diminuendo on one that descends, is to be observed. The touch employed here needs to be clean, clear and brilliant, yet not hard or stiff.

From measures 139 to 171, we have the same R. H. melody as from measures 92 to 123 already described, but here the L. H. motive is dropped out. An important principle in phrasing is illustrated in this part of the piece, which is, each two measures makes a section and two sections a phrase. There are exceptions to this rule. Sometimes a single measure, and at other times there are three or more measures to a section. To do this with expression the player must have the effect of the section, each two measures, in his mind in advance of its performance. He must "tell with his fingers," what he feels in his heart.

From measures 172 to 203 there is an inner melody, and it is developed out of the L. H. motive shown at measure 92. This gives a sense of unity to the piece. The R. H. chords are to be softly "felt down," that is, the fingers are to feel down the keys by first laying on the keys to be played and gently drawn toward the palm. This gives a clear, yet very soft tone. The melody is to be struck with force from the loose wrist, with the thumb or finger that comes in contact with the key to be especially loose and non-resisting; this will give a beautiful vocal-like tone, round, full and sonorous, of great carrying power and of the most perfect purity.

At measures 204 to 235, we have again the melody that we had at measure 92, but this time it has a Figured L. H. accompaniment which is to be clearly heard, yet it must not be too distinct.

From measure 235 to the end the piece is made up of material already used and explained. Apply the following to every piece you learn. The Introduction and first page of a piece, and the last page must be particularly well learned, because if you know that you can the Introduction and first part thoroughly well, you can play with confidence, and bid defiance to stage-fright, and by the time you have played a few measures, nervousness has all passed away. If you can play the last page perfectly and brilliantly, you are sure to leave a good impression on your audience. N. B.—Learn the remainder of the piece as well as the first and last pages.

CHAS. W. LANDON.

LA SCINTILLATA GRANDE VALSE BRILLANTE.

LOUIS A. GAERTNER.

Allegro brillante.

Allegro brillante.

8

Piano score showing five staves of music. The first staff starts with a dynamic ***ff***. The second staff begins with a dynamic ***f***. The third staff starts with a dynamic ***f***. The fourth staff starts with a dynamic ***f***. The fifth staff starts with a dynamic ***f***.

Measure 1: Treble clef, 3/4 time, key signature of two flats. Dynamics: ***ff***, ***f***, ***f***, ***f***, ***f***. Fingerings: 1, 2, 3, 4, 3. Articulations: *****, **#**, **ped.**

Measure 2: Treble clef, 3/4 time, key signature of two flats. Dynamics: ***f***, ***f***, ***f***, ***f***, ***f***. Fingerings: 7, 8, 9, 3. Articulations: *****, **#**, **ped.**

Measure 3: Treble clef, 3/4 time, key signature of one flat. Dynamics: ***f***, ***f***, ***f***, ***f***, ***f***. Fingerings: 1, 2, 3, 4, 5. Articulations: *****, **#**, **ped.**, **ped.**, **ped.**, **ped.**

Measure 4: Treble clef, 3/4 time, key signature of one flat. Dynamics: ***f***, ***f***, ***f***, ***f***, ***f***. Fingerings: 14, 15, 17, 18, 19. Articulations: *****, **#**, **ped.**, **ped.**, **ped.**

Measure 5: Treble clef, 3/4 time, key signature of one flat. Dynamics: ***f***, ***f***, ***f***, ***f***, ***f***. Fingerings: 21, 23, 25. Articulations: *****, **#**, **ped.**, **ped.**, **ped.**

Measure 6: Treble clef, 3/4 time, key signature of one flat. Dynamics: ***f***, ***f***, ***f***, ***f***, ***f***. Fingerings: 27, 28, 29, 30. Articulations: *****, **#**, **cresc.**, **ped.**, *****. Dynamic: **poco rit.** Fingerings: 31, 32. Articulations: *****, **#**, **at tempo**.

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2

8

Rd. 33 * Rd. * Rd.

Rd. 39 * Rd. * Rd. *

2d time *p*

molto crescendo

measures 55, 57, 58

Musical score page 3, measures 8-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two sharps. Measure 8 starts with a dynamic of P and a tempo of 8 . The first measure ends with a fermata over the bass note. Measures 9-10 continue with eighth-note patterns and dynamic markings * , Rw. , and # . Measure 11 begins with a dynamic of Rw. and a tempo of 8 . Measure 12 concludes with a dynamic of Rw. and a tempo of 8 .

Musical score page 3, measures 13-17. The score continues with two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in common time and key signature of two sharps. Measures 13-16 show eighth-note patterns with dynamic markings * , Rw. , and # . Measure 17 begins with a dynamic of Rw. and a tempo of 8 .

Musical score page 3, measures 18-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two sharps. Measures 18-21 show eighth-note patterns with dynamic markings P , Rw. , * , Rw. , * , and rall. . Measure 22 concludes with a dynamic of 89 .

Musical score page 3, measures 23-27. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two sharps. Measures 23-26 show eighth-note patterns with dynamic markings tr , a tempo , 91 , and p e tranquillo . Measure 27 concludes with a dynamic of rit.

Musical score page 3, measures 28-32. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of two sharps. Measures 28-31 show eighth-note patterns with dynamic markings rit. . Measure 32 concludes with a dynamic of rit.

a tempo

con >

rinf.

116

123 ff.

fuoco

>

*124 * Red. 126 * Red. * Red. 128 * Red. 129 * Red.*

8

8

V V

*132 * Red. * Red. 134 * Red. rit. * Red. **

a tempo

tr.

138

8

rapidamente e brillante

Musical score page 5, featuring five systems of music:

- System 1:** Treble and bass staves. Dynamics include **ff**, **p**, and **Rd.** Measures 8 and 139 are indicated.
- System 2:** Treble and bass staves. Includes a **rit.** instruction.
- System 3:** Treble and bass staves. Includes a **a tempo** instruction.
- System 4:** Treble and bass staves. Includes a **ff** dynamic.
- System 5:** Treble and bass staves. Includes a **p** dynamic.

172 *marcato il Tema*

cresc. *f*

dim. *poco rit.* *p* 203

Tempo

a) The notes marked in brackets() can be omitted.

2 2 1 4 2 1 3 3 1 1 1 3 1

a tempo

3 1 2 2 2 3 1 2 3 1 2 3 1 2 3

rinf

2 2 2 3 1 2 3 1 2 3 1 2 3 1 2 3

dim 235 *Rit.* ff *

Rit. * 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Musical score for piano, page 8, featuring five staves of music. The score consists of two systems of measures, each starting with a measure number 8.

Measure 8:

- Staff 1: Treble clef, 2/4 time, key signature of two flats. The first measure contains sixteenth-note patterns. The second measure begins with a bass note followed by eighth-note chords.
- Staff 2: Bass clef, 2/4 time, key signature of two flats. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 3: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 4: Bass clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 5: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.

Measure 9:

- Staff 1: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 2: Bass clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 3: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 4: Bass clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 5: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.

Measure 10:

- Staff 1: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 2: Bass clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 3: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 4: Bass clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.
- Staff 5: Treble clef, 2/4 time, key signature of one flat. The first measure contains eighth-note chords. The second measure contains eighth-note chords.

Performance instructions include: *Rit.*, *poco rit.*, and *a tempo*.

A page from a musical score featuring five staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The subsequent four staves are for the orchestra, each starting with a bass clef. The score consists of five systems of music. The first system begins with a forte dynamic. The second system includes dynamic markings like 'molto' and 'cresc.'. The third system features slurs and crescendo markings. The fourth system shows a transition with 'com.' and 'ff'. The fifth system concludes with dynamics 'ff', 'cresc.', and 'sf'. Various instruments are identified by labels such as 'R. o.', 'R. d.', and 'R. a.' with asterisks, and performance instructions like 'fuoco ed accellerando'.

ELECTRIC FLASH GALOP.

By Richard Goerdeler.

The musical score consists of five staves of piano music. The first four staves are in common time (indicated by a 'C') and the fifth staff begins with common time but ends with a repeat sign and two endings. The key signature varies between staves, showing both major and minor keys. The notation includes various dynamic markings such as *mf*, *p*, *f*, and *mf*. The music features a mix of eighth and sixteenth-note patterns, with some staves containing mostly eighth-note chords. The fifth staff concludes with a forte dynamic followed by a repeat sign and two endings, labeled '8va.....' above the staff.

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1 2 3 4 5

8va.....

Ped. p

p

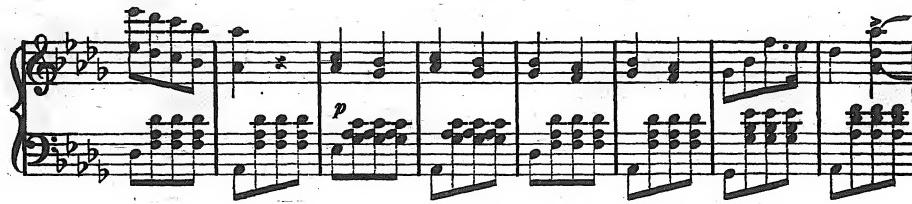
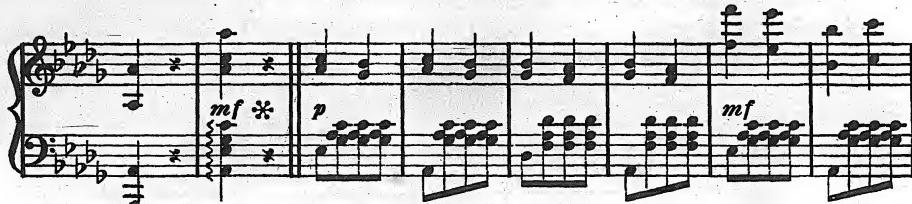
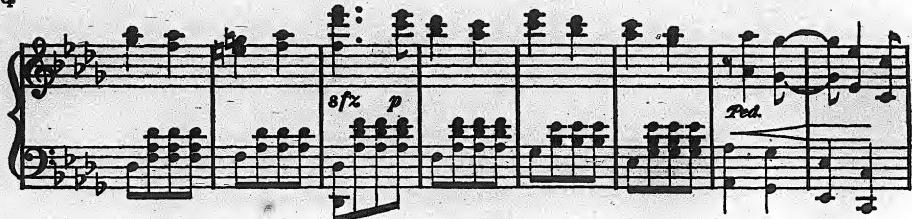
mf

f

s/fx. p

Electric Flash Galop.

4



Electric Flash Galop.

A five-page musical score for piano, featuring two staves (treble and bass) and various dynamics like *mf*, *f*, *p*, and *Ped.*. The score includes performance instructions such as *8va.* and *Ped.* The music consists of six systems of eight measures each.

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MUSIC TEACHING.

BY MRS. JOHN CURWIN.

We are agreed, I suppose, that up to a certain age all children—boys and girls—should learn music, and that this musical training should begin at a very early age with singing, the study of an instrument being added later. The first instrument which a child studies is generally the piano-forte; and, as it is decidedly the most useful as a medium of general musical education, let us give it our chief attention, and see what provision is made for the effectual teaching of so common a subject. In the higher grades we have made great strides. In the music schools of London (and outside of them too) we have most excellent professors; and our senior students will, I think, compare favorably with those of any city in the world; while in small provincial towns we can generally find one master who can give a thoroughly good lesson to an advanced pupil.

But this imposing edifice is built upon a sorry foundation; for the elementary teaching throughout the country is exceedingly poor, and the testimony of professors of the highest grade is that when they get a new pupil the first thing commonly seen is trying to form habits, and to make much of what the pupil has been doing.

Why have we these extremes of good and bad teaching in the same subject? If the elementary teaching of all other subjects is steadily improving, why is the elementary teaching of the piano-to-day very much what it was thirty years ago? If the first lessons in geography and arithmetic are now made so delightful, why are the first piano-forte lessons still talked about as "drudgery"?

Partly because parents still believe that any one who can play a tune can teach a beginner, so that there has not been a demand for better teaching. Even heads of schools are apt to forget that it is in the very first stages of a subject that the skilled teacher is required.

But it is chiefly, I think, because the French and Germans call "Pedagogy" is entirely omitted from the curriculum of our colleges of music, and it is from these that we draw our young teachers. A large proportion of the students who enter these music schools do so with the intention of becoming teachers, but they leave them like deer leaving full of light and sparkle. Anxious, eagerly anxious, as they may be to do their work well, they must tread the old path of experiment and rule-of-thumb; till, after years of experience and many mistakes, they acquire skill, raise their fees, and—leave off teaching beginners. Look for a moment at the training undergone by teachers of general subjects—their study of educational principles, their practice in the "art of teaching"—and you will see how deplorably behind we have been in the preparation of teachers of instrumental music. There has been no educational literature on the subject, and the "art of teaching" is supposed to come of itself. It may be true that the teacher, like the poet, is born; but he can also be developed out of average material, and surely he ought to be developed out of the very excellent material which we have in the students of our Royal Academy and other music schools.

But how can teachers be trained except they have a master? and how can he train except he have a method? And so we come back to the point from which as good educationists we should start, and set ourselves to inquire what a method should be.

"Method," writes Charlotte Mason, "implies two things—way to an end, and stepwise progress in that way. Further, the following of a method implies an idea, a mental picture, of the end or object to be arrived at."

Now what is the end which we have in view when we begin a child's musical training? Is—it ought to be—primarily to make him a fine performer? Surely not; for, if it were, we should not teach every child, but only those in whom the musical gift declared itself unmistakably.

Take a kindred subject—drawing. We do not expect that all those who learn it will become eminent artists, or even first-rate amateurs, though both may be possible. We train the hand to draw mainly for the purpose of training the eye to observe beauty of form, color, light and shade; to know why certain forms are good and others the reverse. We aim, in fact, at creating an intelligent public, for whom the artist—the gifted one—can work. So in music. A few only may become fine performers; all, or nearly all, can learn to be good listeners. While we train the fingers to perform, let us train the ear to hear; to observe beauty of musical form, color, light and shade; and then even those who from one cause or another abandon the practice of an instrument will never lose their interest in music as an art, and when they go to a concert they will be able to form a more or less intelligent opinion of the merits of a composition, without waiting for the verdict of the daily papers.

Having defined our aim, let us consider the method by which to approach it, and in what respects existing modes fail to attain to it.

It is evident that, to secure this intelligent appreciation

of music, we must cultivate all sides of the subject. It has been truly said that a musician must "hear with the eye and see with the ear." The child who is practicing sight-singing is learning to hear with his eye, for what he sees on the printed page must be heard with his mental ear before he can sing it; and we must so cultivate his ear that the musical sounds which he receives shall take the form of notation before his mental vision. The musical profession is just beginning to wake up to the necessity of ear-training, and an ear-test of a simple kind is added to some of the practical examinations. Such ear-tests are necessarily haphazard and tentative at present, for the musical profession (outside our Tonic Sol-fa kingdom) has not got any system of ear-training, but it is at least a move in the right direction. Ear-training, to be effectual, must begin with the child's first music lessons, and grow with his growth.

Another necessity to the intelligent appreciation of music is familiarity with musical form, a subject to be regarded as in musical teaching. Yet a little child can be taught from the very beginning to observe intuitions of rhythm and melodic sequence, and he will take a far greater interest in a little piece when he knows something about its construction, just as he delights in picking a flower to pieces and learning about its parts. The elements of musical form are far more valuable to the amateur than the elements of harmony, and easier to acquire; therefore, form should come first. When the dry bones of harmony, and it is a mistake to postpone it until the student begins to study composition.

Few books have been written for the piano-forte teacher, as teacher, and one of the most useful that I know of is Mr. Prentiss's book, "The Musician," which treats this subject in a manner at once simple and interesting.

The most common faults and difficulties of young pupils are due to the lack of educational faculty in their first teachers. A little consideration of a few broad educational principles will help.

1. For instance, we know that *each lesson should arise out of the last, and lead up to the one which follows*; but is there any subject under the sun taught in more haphazard fashion than music? More arrangement is not method, and in the ordinary piano-forte tutor the material is only arranged, and that solely with regard to difficulty of performance, without any consideration of the intellectual grading necessary to the clear understanding of musical facts.

2. We should teach the *elemental before the compound*, when treating a complex subject like music, which has physical as well as its intellectual side. The reading at sight of the simplest tune is a complicated matter for a little child. He has to think of the name of the note, to find its place on the keyboard, to consider what amount of time it is to occupy, and to make up his mind which finger to use. When all these difficulties confront him simultaneously, is it any wonder that the poor child is disengaged? But if he be systematically drilled by graded exercises in the *separate topics* of time, name and letter, he will quickly learn to combine them. A good method, therefore, consists in separate exercises for each element of the thing taught.

3. We should teach the *thing before the sign*. Let the child realize *pulse, accent and measure* before showing him the signs by which these facts are represented. Time, or rather the notation of time, is to many players, old and young, a great difficulty, and I am more and more convinced that the difficulty is mainly owing to the practice of teaching time *arithmetically* and not *rhythmically*. There may be no difficulty in teaching a child of average intelligence, who knows something of arithmetic, that one semibreve is equal to two minims or four crotchets, and so on up to thirty-two demisemiquavers; but the same child, when confronted with a *mixture* of these notes in a simple melody, will fail to grasp the time, though he may be able to tell the value of every note and dot. This is a common experience of all teachers, and yet such children will march in time, and the little fellow will dance in time to any sprightly tune, knowing that they play what is called an "ear" for time. How is this? Simple harmonic time in music is rhythm and not arithmetic, and the usual approach to the subject is all wrong. We begin by showing the child the notes, the *sign*, before the *thing* is apprehended; we attach to them names which to the child are meaningless (and therefore, educationally, a stumbling-block), and we make no appeal to the faculty which is there, waiting to be developed—the child's innate sense of rhythm.

Now, the French time-names (familiar to teachers of the Tonic Sol-fa method) are an invaluable aid in instrumental as well as vocal music, for they appeal to that innate sense of rhythm, and establish the necessary connection between the time-sign and its sound, a connection which cannot be established by mere arithmetic.

4. We should teach the *concrete before the abstract*. This maxim, so very true in itself, has nevertheless been a snare to some music-teachers; and mechanical contrivances have been introduced for teaching staff, time, and everything else. Now, "music in the concrete" is sound, and cannot be anything but sound, whether we refer to

pitch or duration. Therefore cubes and wooden mining and crotchetts do not teach music at all, nor do they teach any fact in connection with music which cannot be explained quite as clearly with blackboard and chalk.

5. We should teach *one fact at a time, and the most necessary fact first*. It is a grand thing to know *what to leave out*. Key signatures can be dispensed with for a considerable time. If they are introduced before the pupil understands the formation of the major scale, he finds them puzzling and hard to remember, not knowing *why* one "key" should have four sharps and another four flats, etc., etc. Time signatures are even less necessary in the early stages. We can do better work without them; for, of all the facts which we have to teach in relation to time, the signatures come last in educational order.

Having said so much about method, I beg to assure everybody (and Dr. G. Stanier Hall in particular) that I do not consider method a substitute for knowledge. I assume none of us who have the "characteristics of a sound intellect" would suggest anything of the sort. Four things, at least, are necessary to make a teacher. Knowledge of his subject first and foremost. Secondly, knowledge of educational principles. Thirdly, skill in applying those principles. Fourthly, enthusiasm.

It is not knowledge which is lacking, nor are they lacking in enthusiasm; for, as far as my experience goes, young music teachers are full of zeal and of the honest desire to do their work in the best manner possible. But I hold that institutions which undertake to supply the teaching power of the country in a special subject are bound to give their students not only a sound knowledge of educational principles, but a course of training in practical teaching (beginning at the *very beginning*), under the supervision of skilled teachers, and on some logical system, so that they shall not be obliged to learn their business—as we of an older generation had to do—by experimenting upon their pupils. Ladies and gentlemen, the time is coming when headmasters and mistresses will no longer accept an untrained music teacher than an untrained teacher of any other subject. But the supply will only be in answer to a demand, and it is for you, the headmasters and mistresses of English schools, to create the demand, and to reject certificates which, while giving authority to teach, are no guarantee whatever of teaching power.—From *Journal of Education*, London.

WHAT PUPILS OUGHT NOT TO DO.

The following editorial by Dr. Karl Merz was written and forwarded to the *World* a few days before his death, and contains much valuable advice and useful suggestions for teacher and pupil.

1. To be lazy and then blame the teacher for not learning anything.
2. To be impatient under correction.
3. To be irregular in attendance at his lessons.
4. To waste his time in playing other music than that assigned for the lesson.
5. To treat teachers disrespectfully.
6. To dictate to the teacher as to what music he is to use.
7. To soil his music.
8. To expect good instruction for unreasonably low prices.
9. To deduct payment for lessons which were missed by his own neglect.
10. To be conceited, or jealous of other pupils.
11. To ask a teacher to use an old and worthless instruction book.
12. To expect progress without putting forth all his energies.
13. To study music for mere display.
14. To refuse to listen to good advice.
15. To practice when weary in body or mind.
16. To attempt to play in public before he has learned something that is worth hearing.
17. To say, I can't, when meeting with difficulties.
18. To get angry at the piano, and bang at the keyboard when mistakes are made.
19. To take liberties with compositions and to change them to suit his own taste.
20. To expect rapid progress, if but little gifted, as is made known to those who have great gifts.
21. To be ungrateful to teachers.
22. To neglect studying harmony and musical history.
23. To neglect reading musical journals and musical books.
24. To be satisfied with his attainments.
25. To be contented with half-way work.
26. To be careless and acquire bad habits.
27. To be unmindful of correct fingering and a correct position of hands.
28. To play or sing without sentiment.
29. To be hasty in his work and play new lessons fast.
30. To expect success without having regular practice hours.
31. To attempt to play without counting.—From *Brainard's Musical World*.

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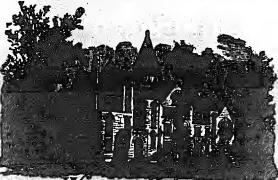
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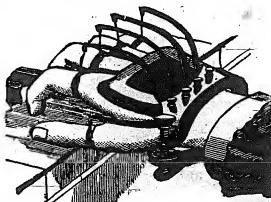
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